



ALLEN MEMORIAL ART MUSEUM

BULLETIN

Winter 1952

OBERLIN COLLEGE

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ALLEN MEMORIAL ART MUSEUM

BULLETIN

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Contents

| | | |
|---|-----------|----|
| Foreword | - - - - - | 35 |
| Exhibition of Italian Paintings of the Seventeenth Century | - - - - - | 36 |
| A Self-portrait by Michael Sweerts by Wolfgang Stechow | - - - - - | 64 |
| Library Report | - - - - - | 66 |
| Museum Calendar, Winter-Spring 1952 | - - - - - | 67 |

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The cover pattern is that of the two pairs
of wrought iron gates made for the corri-
dors of the Museum by Samuel Yellin.

PRESS OF THE TIMES

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OBERLIN, OHIO

Foreword

Last year the Winter issue of the *Bulletin* of the Allen Memorial Art Museum was devoted to a mid-season exhibition, "Master drawings of the Eighteenth Century in France and Italy." That number included a notable essay by Dr. Jakob Rosenberg, a catalogue entry for each work of art and a full-page illustration.

The impact of that show and publication upon undergraduates, graduate students and faculty was so great that a repetition of this combination exhibition-publication was proposed. Consequently, the present show, "Italian Paintings of the Seventeenth Century," was conceived and through many months of preparation attained its present form. It should be noted that each of these exhibitions has covered an area of art not well represented, if at all, in the Oberlin collection; in fact it is these inadequacies that have determined the subject in each case.

For the present show we are fortunate in having had aid and advice from a member of our own staff, Professor Wolfgang Stechow, gifted scholar and connoisseur, who kindly agreed to write the introductory remarks and notes of the catalogue, and we hereby extend our grateful thanks to him for this and other contributions. A great deal of credit and many thanks must go, as always to the Curator of the Museum, Mrs. Hazel B. King, and her assistant, Miss Chloe Hamilton, for their work in organizing and presenting the material and the pictures to the public, and to the editor of the *Bulletin*, Mrs. Andrew Bongiorno.

The pictures in the exhibition are from both public and private collections. The name of the owner of each may be found in the catalogue together with the description of the painting lent for this unusual display. Fine examples of Seicento painting are not numerous in this country, but those which we have been able to assemble for this occasion possess the artistic merit which justifies an undertaking of this kind.

I want to thank each lender for his contribution, for without such a tangible demonstration of interest in Oberlin's program and goals this exhibition could not have been so rich.

Charles P. Parkhurst
Director

Exhibition of Italian Paintings Of the Seventeenth Century

Ever since the great Florentine exhibition of 1922 opened the eyes of scholars and the general public to the astonishing wealth, the unexpected artistic scope, and the captivating splendor of Italian baroque painting, smaller exhibitions held throughout the Western world have tried to recapture for the public some of that sense of sweeping surprise and pleasure. Most of these have followed the precedent set at Florence by including the eighteenth century (*Settecento*) which is indeed tied to the seventeenth (*Seicento*) by so many bonds that one regrets having to forsake the chance of demonstrating that intimate connection. Others have restricted themselves to the *Seicento* in order to avoid leaving too many gaps in its presentation, or have even concentrated upon single masters (Caravaggio, Rosa, etc.). Italian baroque painting has come into its own; it is no longer necessary to apologize for presenting a more comprehensive survey of it than can be found in individual museums, where Italian baroque collections are still small despite the numerous additions made to them in recent years. This increasing interest has furthermore been reflected in a flood of scholarly and popular books and articles on Italian *Seicento* painting.*

The present exhibition, restricted to eighteen paintings, deliberately omits not only the *Settecento* (including even such transitional figures as Magnasco) but also the immediate circle of Caravaggio, which was so brilliantly represented in the recent show at Milan. While much has yet to be done to convince the American public of the real greatness (not just the stylistic importance) of the Lombard painter, this aim could certainly not have been accomplished by the inclusion of some of the "Caravaggeschi" — in the absence, in this country, of fully representative works of the master himself. However, there are other gaps in the present show which are less intentional and have been created by circumstances. One does not have to be a connoisseur to miss some artists who have made essential contributions to the over-all pattern of Italian baroque painting; I mention only Annibale and Lodovico Carracci, Domenichino, Pietro da Cortona, Bernardo Cavallino. Others may not be represented by fully characteristic works. Still, it is hoped that a fairly important area of *Seicento* painting has been covered.

*A brief bibliography follows this preface.

EXHIBITION

It is also hoped that the brief characterizations of the artists given in the catalogue may prove somewhat helpful, although the complexities of their individual and school characteristics are discouraging to anyone who tries his hand at so brief a summary. In many cases, "schools" tend to merge into one another because of the shifting activity of important masters. The impact of the Bolognese masters on Roman painting was as great as the Roman impact upon them. Other "schools" are anything but local products. The artistic climate of Naples was strongly conditioned by such strangers as Caravaggio and the Spaniard, Ribera. Most conspicuously, Venetian painting of the early Seicento was raised above the level of a stale indigenous tradition only through the combined efforts of the Roman Feti, the Genoese Strozzi, and the German Liss. It is their art that foreshadowed more than anything else that glory of Venetian art which is the Settecento of Piazzetta and Tiepolo.

Comparable to such surprises and shifts in the realm of "schools," the individual style of Seicento artists was far from being even as constant as one might expect from one's knowledge of other periods. There occurred sudden changes of style on the basis of new theoretical convictions (such as Mr. Mahon has recently demonstrated with regard to Guercino); conscious efforts to paint in the style of an earlier stage of the artist's own development were on occasion caused by a patron's desire; some artists did not hesitate to ape the style of classical masters (cf. Luca Giordano's imitations of Dürer). On the other hand, many Seicento painters repeated their own compositions several times and at various stages of their career so that there is sometimes a vast difference of style between nearly identical compositions (see Catalogue under nos. 2, 3, 4, 16, 17). All of these considerations have to be kept in mind in judging the output of the period.

Yet, there certainly remains enough spontaneous creativity, and it is hoped that this show will give a sufficiently clear indication of it, the more so as the unavoidable absence of fresco painting is not likely to be as detrimental as it would be in an exhibition of fifteenth and sixteenth century art. The subjects of our painters range from the traditional biblical ones of the altarpieces and other ecclesiastical paintings (nos. 1, 2, 5, 6, 10, 11, 15, 17, 18) to more intimate religious scenes such as Feti's parables (nos. 3, 4), and on to mythology (no. 14), ancient history (no. 7), allegory (no. 16), landscape (nos. 12, 13), genre (no. 9), and portraiture (no. 8). In interpretation and style these paintings usually possess what we have come to consider as typical Italian-baroque characteristics: the predilection for dynamic action or tense mood, for rather large size, for

BULLETIN

decentralized compositions, for strong dark-light contrasts or brilliant tonal effects or, occasionally, exuberant color. There are nearly equally characteristic exceptions to this generalization, such as the small, subdued scenes by Feti. Other properties are typical of but one or a few artists and their circle of influence, e.g., the half-figure compositions of Guercino, Preti, and Strozzi. The general stylistic development of nearly a century is intimated by the contrast between the manneristic residues in Allori's modello (no. 1) and the pre-Rococo sweep of Luca Giordano's (no. 6).

Most important: these are "live" works of art, worthy representatives of a great century and a great people, each one stamped with its own individual mark, each one the product of solid craftsmanship, of professional skill in design and choice of colors, many also the result of a thoughtful re-interpretation of old subjects or of more daring conceptions of new ones. It is primarily these properties which should make them valuable objects for the unhurried and open-minded consideration of every visitor to the Allen Art Museum.

Wolfgang Stechow

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Lee, Rensselaer W., " 'Ut Pictura Poesis': The Humanistic Theory of Painting," in *Art Bulletin*, vol. XXII, 1940, pp. 197-269.

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Rinaldis, Aldo de, *Neapolitan Painting of the Seicento*, New York, Harcourt, Brace & Co., 1929.

Salmi, Mario, *L'arte italiana*, vol. III, Florence, G. C. Sansoni, 1944.

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Catalogue

ALLORI, Cristofano; Florence 1577-1621.

Active mostly in Florence.

Son and pupil of Alessandro Allori, one of the more important masters of Florentine late Mannerism (and himself a nephew and pupil of Bronzino). A very precocious youth, he became an early follower of Lodovico Cigoli, the outstanding master of the early Baroque in Florence, and developed a style characterized by aristocratic types and warm but restrained colors. He was an excellent portraitist.

1. *Madonna on Clouds with Saints*

Oil on canvas, 14½ by 19½ in.

Modello for an altarpiece.

COLLECTION: Burlingame, New York, N. Y.

The Madonna and Child are almost the same as those of the Santa Conversazione in the Cathedral of Pisa.

LENT BY THE UNIVERSITY OF KANSAS MUSEUM OF ART, LAWRENCE, KANS.

CAVAROZZI, Bartolomeo; Viterbo ca. 1590-Rome 1625.

Active mostly in Rome and in Spain (after 1617).

Also called Bartolomeo "dei Crescenzi" due to his being a protégé of the architect Giovanni Battista Crescenzi whom he accompanied to Spain. Early contact with Roman Caravaggism and its Genoese derivations (Orazio Gentileschi, Domenico Fiasella). His work in Spain seems to have been of importance for the naturalistic style of Zurbaran and others.

2. *Holy Family*

Oil on canvas, 67 by 44½ in.

Many variants exist of this composition which must have been extremely popular throughout the 17th century. The similar picture in the Accademia Albertina in Turin is reproduced in R. Longhi's article in *Proporzioni*, I, 1943, fig. 73; see *ibid.*, p. 53, note 69 for other versions to which may be added the ones in the coll. Scholz-Forni in Hamburg (*Weltkunst*, XI, Nov. 28, 1937) and in the sale at New York (Parke-Bernet) on April 28, 1949, no. 69, where the same composition, in an oval, is framed by a flower garland ("Jan Brueghel the Elder and Geeraard Seghers"). However, the present picture, once attributed to Zurbaran, shows facial types which differ markedly from the above versions.

COLLECTIONS: Baroness Kiess-Schrott, Vienna; Leopoldo di Segni; Dr. Raphael Requena, Caracas.

LENT BY PIERO TOZZI, NEW YORK, N. Y.

BULLETIN

FETI (FETTI), Domenico; Rome ca. 1589-Venice 1624.

Active mostly in Rome, Mantua, and Venice.

In his youth deeply influenced by Caravaggio and Borgianni, he achieved in his late works a unique synthesis of Roman earthiness and Venetian lyricism. In these works he also developed an extreme freedom of brushstroke and a silvery tonality which were at once taken up by Liss and Strozzi and anticipated many features of the Venetian Rococo. He showed a characteristic predilection for renderings of the Parables of Christ, intimate works of great sincerity and charm. His larger figure compositions and his portraits have not yet been sufficiently studied.

3. *The Parable of the Pearl of Great Price* (St. Matthew 13, 45-46)

Oil on panel, 24 by 17 $\frac{3}{8}$ in.

Another — probably earlier — version is in the Vienna Museum (no. 116).

COLLECTIONS: Accademia delle Belle Arti, Venice; Sir A. Willert, Headington Hall, Oxford, England.

BIBLIOGRAPHY: *Schaeffer Galleries Bulletin*, no. 5, May, 1948.

LENT BY THE WILLIAM ROCKHILL NELSON GALLERY OF ART, KANSAS CITY, MO.

4. *The Parable of the Mote and the Beam* (St. Matthew 7, 3-5)

Oil on panel, 22 $\frac{3}{4}$ by 16 $\frac{1}{8}$ in.

Other versions are in colls. F. D. Lycett Green (color repr. in *The Studio*, CII, Oct. 1931, frontispiece) and Earl Spencer at Althorp. Pietro Monaco engraved a version formerly in Casa Grassi, Venice, which was sold in London, Feb. 2-4, 1764, no. 32. An old copy is in the Museum at Marseilles. (See Cat. Exh. London, Royal Academy, 1938, no. 295.)

EXHIBITIONS: Schaeffer Galleries, New York, Jan.-Feb. 1942, no. 15.

BIBLIOGRAPHY: Frank J. Mather, Jr., "Domenico Fetti: The Parable of the Mote and the Beam," *Record of the Museum of Historic Art, Princeton University*, II, no. 1, Spring 1943, pp. 1-2.

LENT BY THE ART MUSEUM, PRINCETON UNIVERSITY, PRINCETON, N. J.

5. *St. Stephen*

Oil on canvas, 45 by 37 $\frac{1}{2}$ in.

The picture was cleaned with remarkable results after the photograph here reproduced was taken. Probably a very late work, certainly later than the series of Saints in Hampton Court which comes from Mantua.

EXHIBITIONS: "Antiques and Works of Art," Olympia, London, July, 1928; "Italian Painting of the Sei and Settecento," Wadsworth Atheneum and Morgan Memorial, Hartford, Conn., 1930; "Venetian Painting from the 15th through the 18th Century," California Palace of the Legion of Honor, San Francisco, June-July, 1938; "Four Centuries of Venetian Painting,"

EXHIBITION

Toledo Museum of Art, March, 1940, no. 22; Durlacher Bros. Gallery, New York, Feb.-March, 1950.

BIBLIOGRAPHY: *The Bulletin of the Memorial Art Gallery, Rochester, N.Y.*, I, no. 5, 1929, pp. 2-3.

LENT BY THE ROCHESTER MEMORIAL ART GALLERY, ROCHESTER, N. Y.

GIORDANO, Luca; Naples 1632-1705.

Active mostly in Naples, Rome, Florence, and Madrid.

A painter of great versatility as to subject matter, technique and style, and an extremely prolific virtuoso ("Luca fa presto"; his contemporaries estimated the number of his oil paintings alone at 5000), Giordano was nevertheless a man of great gifts and imaginative powers. The quality of his work depends partly on the degree of originality with which he absorbed the constantly renewed influences from many other masters, especially from Caravaggio, the Carracci, and Ribera.

6. *Christ Driving the Money-changers from the Temple*

Oil on canvas, 39½ by 49 in.

Modello for the fresco, signed and dated 1684, on the entrance wall of the Gerolomini Church (San Filippo Neri) in Naples.

LENT BY JULIUS H. WEITZNER, NEW YORK, N. Y.

GUERCINO (Giovanni Francesco Barbieri); Cento 1591-Bologna 1666.

Active mostly in Cento, Bologna, and Rome.

Along with the brothers Carracci and Guido Reni, the leading master of the Bolognese Baroque. Versatile, prolific, equally capable of producing striking lyrical and dramatic effects, at least in his earlier period in which he developed a very personal treatment of contrasting lights and shades. Showed a characteristic predilection for half-figure compositions. His portraits are rare.

7. *Semiramis* (Valerius Maximus, *Memorabilia*, IX, cap. 3, ext. 4)

Oil on canvas, 44¼ by 60¾ in.

Painted for Daniele Ricci in 1624. Engraved by Jeremias Falck.

COLLECTIONS: Daniele Ricci, Bologna; Gerrit Reynst, Amsterdam; King Charles II of England; Duke of Grafton.

BIBLIOGRAPHY: Denis Mahon, "Guercino's Paintings of Semiramis," *Art Bulletin*, XXXI, 1949, pp. 217-223.

LENT BY THE MUSEUM OF FINE ARTS, BOSTON, MASS.

BULLETIN

8. *Portrait of a Man*

Oil on canvas, 40 by 32½ in.

The names on the letter are unfortunately illegible except for "Franc. B . . . (Bellani?) Venetia" for the addressee, and "Gio (vanni) . . . an" for the sender.

EXHIBITIONS: "Italian paintings of the 17th and 18th Centuries," Wiesbaden, 1935, no. 103; World's Fair, New York, 1940, no. 30; "Italian Baroque Painting," California Palace of the Legion of Honor, San Francisco, May-June, 1941, no. 57; New School, New York, March, 1946, no. 4.

LENT BY EUGENE L. GARBATY, NEW YORK, N. Y.

LAER, Pieter van; Haarlem ca. 1592-1642.

Active mostly in Haarlem and Rome (1625-1638).

Dutch artist whose inclusion in a show of Italian Seicento painting is justified by the fact that he was universally recognized — and frequently assailed — as the leader of all popular genre painters in Rome (called *Bamboccianti* from van Laer's nickname *Bamboccio*, i.e., misshapen doll). His precision, wit, and coloristic finesse have not been equalled by any of his imitators. His works show an extremely original synthesis of Caravaggio's earthiness and light-dark contrasts with the Northern predilection for outdoor genre.

9. *Carnival in Rome*

Oil on canvas, 34 by 67 in.

EXHIBITION: "Divertissements," Johns Hopkins University, Baltimore, 1941, no. 1.

BIBLIOGRAPHY: *Theatre Arts Monthly*, XXII, 1938, p. 391.

LENT BY THE WADSWORTH ATHENEUM, HARTFORD, CONN.

PRETI, Mattia; Taverna (Calabria) 1613-Malta 1699.

Active mostly in Rome, Naples, and Malta.

Strongly influenced by Guercino in his early days, Preti traveled all over Italy and even in Flanders, absorbing a great variety of other stimuli, including important ones from Caravaggio and from Venetian painters. Uneven in quality and stylistically insecure, he nevertheless achieved, often with the support of a deep "tenebroso" effect, some intensely dramatic and moving renderings of biblical subjects.

10. *Suffer the Little Children to Come unto Me* (St. Mark 10, 11)

Oil on canvas, 47 by 77 in.

A picture of the same subject in the Brera, Milan (no. 600). In style closely

EXHIBITION

related to the *Raising of Lazarus* in the Galleria Corsini, Rome (no. 11841).
LENT BY JULIUS H. WEITZNER, NEW YORK, N. Y.

RENI, Guido; Calvezzano 1575-Bologna 1642.

Active mostly in Bologna and Rome.

Along with the brothers Carracci and Guercino, the leading master of the Bolognese Baroque. Vastly overrated in the 17th and 18th centuries, he is today usually looked down upon as an exponent of "academic" smoothness and sentimentality by those who do not recognize the basic sincerity and even occasional strength of some of his main works, particularly of his earlier period.

11. *Head of a Saint*

Oil on canvas, 14 $\frac{7}{8}$ by 11 $\frac{1}{2}$ in.

Fragment of a Martyrdom?

LENT BY EUGENE GARBATY, NEW YORK, N. Y.

ROSA, Salvator; Naples 1615-Rome 1673.

Active mostly in Naples, Florence, and Rome.

A man of searing ambitions and passions, Rosa impressed his contemporaries (and later, the Romantic era) with his striking versatility as a painter, etcher, writer, musician, and actor. Most outstanding and influential were his battle scenes and his landscapes many of which were characterized by brilliant light effects and a unique dramatic quality. His little known paintings with large figures have been neglected although he considered them his main works.

12. *Landscape with the Finding of Moses*

Oil on canvas, 48 $\frac{1}{2}$ by 79 $\frac{3}{4}$ in.

Painted for Prince Colonna in the 1660s, together with the *Landscape with Mercury and the Woodman* in the National Gallery, London (no. 84).

COLLECTIONS: Prince Colonna, Rome; William Young Ottley; Marquess of Buckingham; Duke of Buckingham and Chandos; Earl of Dudley; F. E. Goodhart; Leander J. McCormick, Chicago; Leander McCormick Goodhard, Prince George's County, Md.

EXHIBITIONS: Manchester, 1857; London, Burlington House, 1871; "Paintings by Salvator Rosa," Durlacher Bros., New York, 1948, no. 19.

BIBLIOGRAPHY: Lady Morgan, *Life of Salvator Rosa*, 1824, II, pp. 107-108; Paul L. Grigaut, *Bulletin of the Detroit Institute of Arts*, XXVII, 1948, pp. 63-67.

LENT BY THE DETROIT INSTITUTE OF ARTS, DETROIT, MICH.

BULLETIN

13. *Landscape with Tobias and the Angel*

Oil on canvas, 48 by 78 in.

COLLECTION: Lord Jersey, Osterley Park, Hounslow, Middlesex, England.

EXHIBITIONS: "Gardens in Paintings . . .", Lyman Allyn Museum, New London, Conn., 1935, no. 23; "Paintings by Salvator Rosa," Durlacher Bros., New York, 1948, no. 11.

BIBLIOGRAPHY: G. F. Waagen, *Galleries and Cabinets of Art in Great Britain* (Supplement to *Treasures of Art* . . .), London, 1857, p. 270.

LENT BY THE WADSWORTH ATHENEUM, HARTFORD, CONN.

14. *Mercury and Argus* (Ovid, *Metamorphoses*, I, v. 668-719)

Oil on canvas, 62¼ by 45½ in.

Signed, right below, ROSA.

Probably a late work. — L. Ozzola, *Vita e opere di Salvator Rosa*, Strassburg, 1908, p. 183 mentions a picture with the same subject in the Coll. Sir H. H. Ashton Bruce.

COLLECTION: Charles F. Olney, Cleveland.

THE ALLEN MEMORIAL ART MUSEUM, OBERLIN.

STROZZI, Bernardo; Genoa 1581-Venice 1644.

Active mostly in Genoa and Venice.

Until 1630 Strozzi was a Capuchin priest, and is therefore often called *Il Cappuccino* or *Il Prete Genovese*. A past master of intelligent adaptation of styles, he profited with equal success from the compositions and coloristic effects of Rubens and van Dyck (Genoa), Feti and Liss (Venice). His late Venetian works are milestones on the road to Piazzetta and Tiepolo. His subjects range from the Bible to allegories, genre scenes, and portraits.

15. *Adoration of the Shepherds*

Oil on canvas, 38½ by 54¾ in.

Later Genoese period.

COLLECTION: Massarenti, Rome (no. 480, as "School of Murillo").

EXHIBITION: "Three Baroque Masters," Baltimore Museum of Art, April-June, 1944, no. 7.

BIBLIOGRAPHY: William E. Suida, "The Adoration of the Shepherds by Bernardo Strozzi," *Journal of the Walters Art Gallery*, IX, 1946, pp. 103-105.

LENT BY THE WALTERS ART GALLERY, BALTIMORE, MD.

16. *Caritas*

Oil on canvas, 49 by 39 in.

Late Venetian version of a painting of the Genoese period (Genoa, Pal. Rosso) which in turn is a free adaptation of a painting by Luca Cambiaso (Berlin Museum).

COLLECTIONS: Abbazia della Misericordia, Venice; Italic Brass, Venice.

LENT ANONYMOUSLY THROUGH THE COURTESY OF DR. PAUL DREY, NEW YORK.

17. *St. Lawrence Distributing the Riches of the Church*

Oil on canvas, 48 by 64½ in.

Later Genoese period. A similar (earlier?) version is in Rome, Galleria Corsini, no. 13660.

COLLECTION: Spinola, Genoa.

EXHIBITIONS: Golden Gate Exposition, San Francisco, 1940, no. 166; "Italian Baroque Painting," California Palace of the Legion of Honor, San Francisco, May-June, 1941, no. 108; "Three Baroque Masters," Baltimore Museum of Art, April-June, 1944, no. 13.

BIBLIOGRAPHY: *Bulletin of the City Art Museum of St. Louis*, XXXII, 1947, p. 57; *Worcester Art Museum Annual*, V, 1946, pp. 41 and 47.

LENT BY THE CITY ART MUSEUM OF ST. LOUIS, ST. LOUIS, MO.

18. *The Calling of St. Matthew*

Oil on canvas, 54⅝ by 73⅜ in.

Late Genoese period. — Strongly influenced by Caravaggio's rendering of the same subject (Rome, San Luigi de' Francesi).

EXHIBITION: "Three Baroque Masters," Baltimore Museum of Art, April-June, 1944, no. 14.

BIBLIOGRAPHY: Bernard C. Heyl, "Bernardo Strozzi's Calling of Matthew," *Worcester Art Museum Annual*, V, 1946, pp. 32-47; *Art News*, XL, no. 18, Jan. 1-14, 1942, p. 12; *Worcester Art Museum, Art Through Fifty Centuries*, ed. P. E. Cott, 1948, p. 58, fig. 78.

LENT BY THE WORCESTER ART MUSEUM, WORCESTER, MASS.

As this Bulletin goes to press word is received that Mr. Janos Scholz of New York City, eminent collector and connoisseur of master drawings, has kindly consented to lend to the Allen Art Museum a group of Italian Seicento drawings which admirably supplement the present exhibition.



1. Allori

Madonna on Clouds with Saints



2. Cavarozzi

Holy Family



3. Fetti

Parable of the Pearl of Great Price



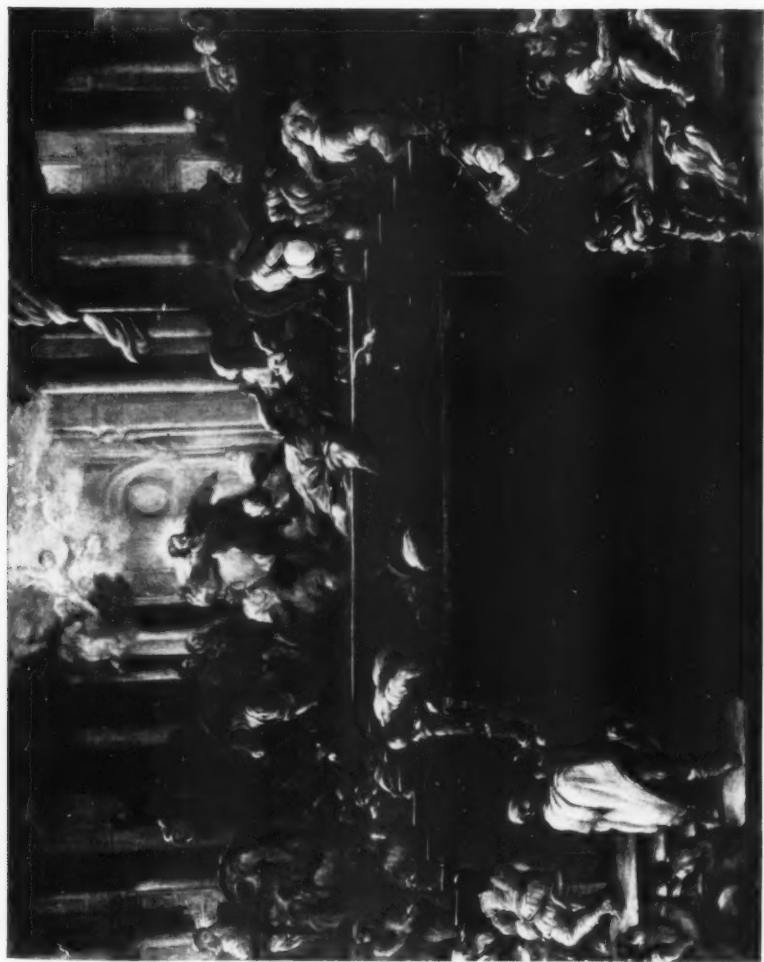
4. Feti

Parable of the Mote and the Beam



5. Feti

St. Stephen



6. Giordano

Christ Driving the Money-changers from the Temple

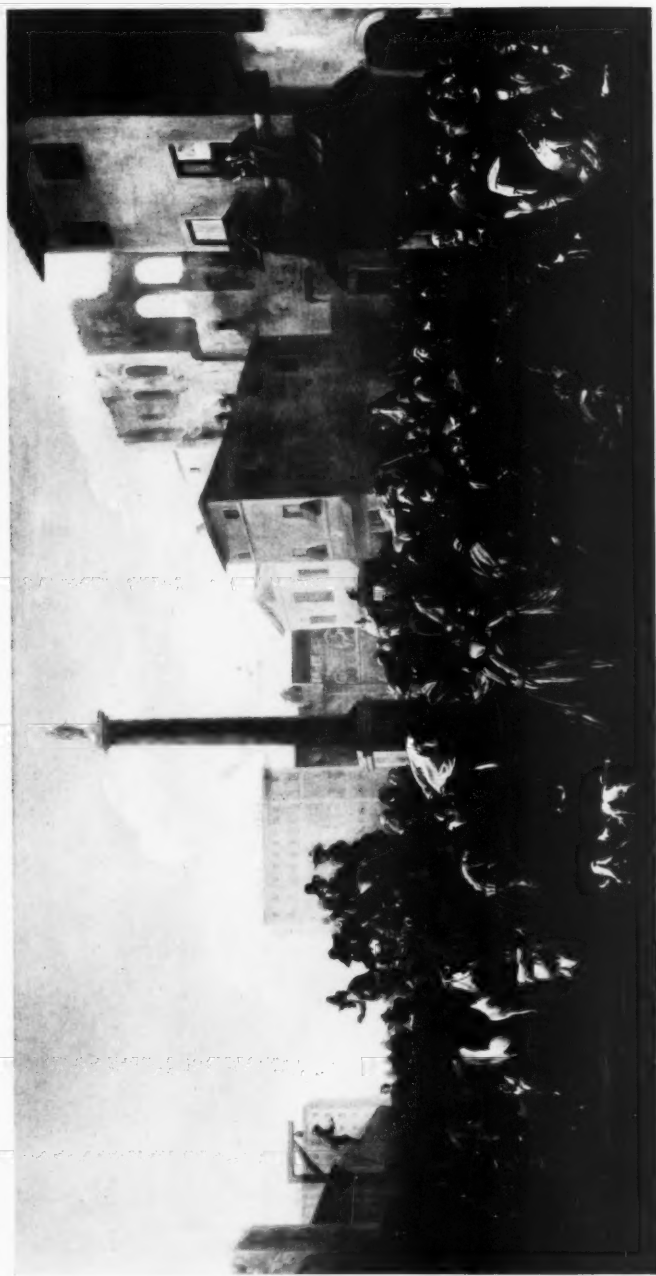


Semiramis



8. Guercino

Portrait of a Man



9. van Laer



10. Preti

Suffer the Little Children to Come unto Me



11. Reni

Head of a Saint



12. Rosa

Landscape with the Finding of Moses



13. Rosa

Landscape with Tobias and the Angel



14. Rosa

Mercury and Argus



15. Struzzi

Adoration of the Shepherds



16. Strozzi

Caritas



17. Strozzi

St. Lawrence Distributing the Riches of the Church



18. Strozzi

The Calling of St. Matthew

A Self Portrait by Michael Sweerts

(Condensed from the article: "Some Portraits by Michael Sweerts," published in *The Art Quarterly*, Autumn, 1951)

The striking portrait by the "Cavaliere" Michael Sweerts which was acquired by the Allen Memorial Art Museum in 1941 was already called a self-portrait by Willem Martin, who in 1907 rediscovered this enigmatic Flemish-Dutch painter of the mid-seventeenth century. This identification is not absolutely certain since the identical (but reversed) etching, executed by Sweerts himself, is signed only: "Michael Sweerts Eq. Pi. et fe." But the pose of the sitter is clearly related to a broad tradition of self-portraiture which had developed internationally since the middle of the sixteenth century. The mountainous landscape of the background points to Italian connections in a portrait otherwise patently Netherlandish. The bluish and pink accents of the landscape enliven the restrained gamut of the foreground in which only the reddish face and the palette speak in more vivid colors, contrasting with the simple black and white of coat and shirt.

The date "ca. 1655" formerly assigned to this picture must be revised downward by about three to five years. We have good reason to believe that Sweerts — who was born in Brussels in 1642, lived in Rome from 1646 to 1652, and was active in his native city in 1656 — moved to Amsterdam around 1658. The Oberlin portrait is definitely more closely related to Dutch painting, particularly, to the style of Bartholomeus van der Helst, than is a portrait of 1656 in Leningrad. On the other hand, our somewhat fastidious self-portrait must surely have been done before 1661 when Sweerts was converted to a "holy life." We hear that he fasted almost constantly, slept on the hard floor, and distributed his money among the poor; also, he had already vowed unrestricted obedience to François Pallu, Bishop of Heliopolis, one of the leading clergymen of the seventeenth century and main founder of the Société des Missions Etrangères, whom he was to join on his ill-fated oriental journey in 1662. Our picture can therefore be dated around 1658-60, and this would go well with the age of the sitter, which was 34-36 at that time.

Sweerts' "holy life" was of short duration. He was dismissed by Pallu after the party had arrived at Tabriz, Persia, in June, 1662 — "I do not think that the mission was the right place for him, nor he the right man for the mission," as the Bishop put it — and seems to have spent his last two years painting portraits in India as a "nobleman" again. However, it is now possible to indicate at least one painting which he did during his proselytizing years, probably somewhere in Asia Minor.



Sweerts

Self-portrait

This is a small double portrait in a New York private collection which shows two turbaned gentlemen. The one in front is being referred to something outside the picture frame by the pointing finger of the other (who keeps to the background) and holds a sheet of paper on which one reads: "Sig:r mio videte la strada di salute per la mano di sweerts." I consider it very probable that this inscription as well as that eager hand, point to an image of Mary or Christ which was joined to the double portrait in the form of a diptych, and that the pointing man is none other than Sweerts himself, the painter of the "road to salvation" to which the sitter, evidently a man of elevated rank, is being directed. The features of the man in the background seem to go well with those of the Oberlin *Self-Portrait*.

Wolfgang Stechow

Library Report 1951

The Art Library continues to grow, and in order to accommodate the five to six hundred volumes added this year, new shelves have been built. This has made possible the segregation of our reference collection, which now numbers about seven hundred volumes and contains most of the basic works. To these shelves we have added Rosenberg's *Der Goldschmiede Merkzeichen* and *Heilige und Selige der römisch-katholischen Kirche* by Franz Sales von Doyé. Two important books on the auction prices of art objects have been purchased: Algernon Grave's *Art sales from early in the eighteenth century to early in the twentieth century* and *La Cote des Tableaux . . .* from October 1918 to July 1929. With other books already in the library we now have an excellent record of the prices of works of art from the eighteenth century to the present day. We are also subscribing to a slightly different type of reference work: a collection of photographs of Netherlandish works of art to be arranged iconographically. These are made by the Netherlands Institute of Art History. At present we have 1,000 photographs, and over a period of years more are to be issued, making an estimated total of 300,000.

We were fortunate in being able to acquire an almost complete set of the *Jahrbuch der Preussischen Kunstsammlungen*, 1880-1943, which we have long needed, and a complete set of the *Répertoire d'art et d'archéologie*. We now have all the volumes so far published of the *Corpus Vasorum Antiquorum . . .* This publication of which the first volume appeared in 1921, is the project of the Union Académique Internationale. When complete the Corpus will constitute an illustrated catalogue of all Greek vases in the museums and collections of all countries. We have also completed our set of the *Bulletin de la Société Française de Reproductions de Manuscrits Peintures*.

To our collection of books on ancient and medieval Rome we have added Hülsen and Egger's facsimile edition of the sketches made by Martin von Heemskerck in Rome in the sixteenth century and the 1544 edition of *Urbis Romae Topographia*, of Marlianus. With the purchase of Hahnloser's *Villard de Honnecourt*, we now have all of the basic literature on the notebook of this thirteenth century architect.

An 1889 edition of Chevreul's *De la loi du contraste simultané des couleurs* adds an important work to our newly begun collection of books on color and color theory.

We are especially grateful to Dr. Charles Rufus Morey, Professor Emeritus at Princeton University and recently the cultural attaché to the United States ambassador in Italy, for his gift to the Library of twenty-five excellent publications.

F. F. P. K.

MUSEUM CALENDAR, WINTER - SPRING, 1952

| | GALLERY I | GALLERY II | GALLERY III | PRINT ROOM | COURT | HELEN WARD MEMORIAL ROOM | OTHER |
|----------|---|---|--|--|--|--|--|
| FEBRUARY | Paintings, 14th to 18th centuries (<i>Permanent Exhibition</i>) | Italian 17th Cen- tury Painting (<i>Loan Exhibition</i>) | Contemporary Paintings (<i>Permanent Exhibition</i>) | Drawings by 17th Century Artists (<i>Loan Exhibition</i>) | Sculpture (<i>Permanent Exhibition</i>) | Silks of the French Baroque Period (<i>Loan Exhibition</i>) | Student Work (Classroom corridors) |
| MARCH | " | Chinese Painting from the Morris Collection (<i>Loan Exhibition</i>) | " | Chinese Prints from the Museum Collection | " | * | " |
| APRIL | " | Paintings by Robert Mother- well (<i>Loan Exhibition</i>) | " | Paintings by Robert F. Reiff | " | * | " |
| MAY | " | 18th Century French Textiles (<i>Loan Exhibition</i>) | " | Drawings from the museum collection | " | * | " |

* To be announced

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Monday through Friday
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